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A P P E A R A N C E S:	
Los Gatos Arts and Culture Commissioners:	Brian Bernasconi, Chair George Havelka Dawn Rose Tom Spilsbury David Stonesifer Colleen Wilcox
Town Manager:	Greg Larson
Assistant to Town Manager:	Christina Gilmore
Transcribed by:	Vicki L. Blandin (510) 337-1558

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2 P R O C E E D I N G S:

3 CHAIR BERNASCONI: Good afternoon, everybody. I'm
4 going to call the meeting to order. I know everybody's
5 eager to get onto it and really make proper use of our time
6 today, so I want to be as efficient as possible, so I would
7 go ahead. Christina, am I you catching you out of your seat
8 hear for roll call?

9
10 CHRISTINA GILMORE: Good afternoon, Mr. Chair.
11 Christina Gilmore, Assistant to the Town Manager. Everyone
12 is present on the Arts Commission for the meeting. Thank
13 you.

14 CHAIR BERNASCONI: Perfect. Thank you. I'm going
15 to move on to Item 2 on the agenda, Approval of the
16 Minutes. We have two sets of minutes to approve: November
17 20, 2014 and December 4, 2014. Has everyone on the
18 Commission had the opportunity to read those minutes?

19 COMMISSIONER STONESIFER: No.

20 CHAIR BERNASCONI: You have not?

21 COMMISSIONER STONESIFER: I'm going to abstain
22 from voting on the Dec 4th minutes, because I haven't
23 thoroughly read the 50 pages.

24 COMMISSIONER WILCOX: Nor have I, but I assume
25 from the initial portion that it is accurate as Staff has

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1 presented it. The initial part looks to represent as an
2 overview what the discussion was, so with that I feel like
3 I could move to approve.

4 COMMISSIONER SPILSBURY: I second.

5 CHAIR BERNASCONI: Okay, yes?

6 ROBERT SCHULTZ: Robert Schultz, Town Attorney.
7 You're approving just the minutes that are the two pages.
8 You're not actually approving the actual transcript and the
9 voracity in the transcript, but you're just approving that.
10

11 CHAIR BERNASCONI: But Commissioner Stonesifer
12 may abstain regardless?

13 ROBERT SCHULTZ: Regardless.

14 CHAIR BERNASCONI: So I have a motion and a
15 second, and I would like to hear all in favor of the
16 approval of the minutes. Anybody opposed?

17 COMMISSIONER STONESIFER: Aye.

18 CHAIR BERNASCONI: Well, that's not abstaining.
19 That's not abstaining, yeah. Abstaining is nothing. Are you
20 going to abstain or are you going to object? Okay, moving
21 along, Staff update, please?

22 CHRISTINA GILMORE: Thank you, Chair Bernasconi.
23 Christina Gilmore, Assistant to the Town Manager. The Staff
24 update today is very brief. You have two packets in front
25 of you.

1 The first packet has the meeting minutes as you
2 just approved. It also has a memorandum from Staff, which
3 is Attachment 3. Attachment 3 from the Staff is summarizing
4 the actions to date for the meetings that we've held, and
5 just resummarizing the conversation.

6 Then in the second packet you have email
7 communication from Commissioner George Havelka, which is
8 Attachment 4, that was received on December 1st and was
9 discussed at the December 4th meeting, but the Attachment
10 wasn't included in the packet for that meeting, and so it
11 is now attached for this meeting.

12 Attachment Items 5 and 6 include the response
13 submitted from the Veterans Memorial Support Foundation
14 that they'll be referring to in today's meeting, and then
15 the verbatim minutes from the November 20th meeting that was
16 held. Thank you.

17 CHAIR BERNASCONI: I'm trying to expedite here,
18 so without any further ado, the format of the meeting, just
19 briefly, is that the Foundation is going to have the floor
20 and do what they please for the first 30 minutes. There
21 will then be the opportunity for the public to speak.

22 If there are folks here who have comments and
23 would like to fill out a comment card, now is the time.

24 It's been decided that we'll take comment cards all the way

1 through and up to Agenda Item 5, at which time we will hear
2 public comment. If the comment card is not turned in to
3 Christina prior to our moving on to Agenda Item 5, we're
4 going to close public comment at that point, just in the
5 interest of expediting the amount of time we have and using
6 it.

7
8 Any questions from the Commission? Any questions
9 from Staff? Great, I think we can move on. We'll move on to
10 Agenda Item 4, the Veterans Foundation of Los Gatos, and
11 General Hillhouse, I'll defer to you.

12 MAJOR GENERAL HILLHOUSE: Thank you, Chair
13 Bernasconi.

14 If everybody could turn to the one-page document
15 entitled "Overview of Flexibility," we can start there.

16 CHAIR BERNASCONI: This is Attachment 5.

17 MAJOR GENERAL HILLHOUSE: Yes. What we have done
18 is we have gone through the different items and listed the
19 flexibility we have with regard to each item, so I'll throw
20 that on the table now. We'll run through it and then when
21 I'm through with my portion I will turn the microphone over
22 to Frank Morris, who you people have probably heard on the
23 computer during the other meetings, however, today will be
24 the first day you get to meet Frank, who is behind me.
25

1 We're very happy to have Frank on board with us
2 as the artist. He's a nationally known artist, world-class,
3 and I think the Town Council wants to have a world-class
4 memorial. That said, he is just in town. He just completed
5 the Navajo Code-talkers coins in Washington a couple of
6 weeks ago and has just this weekend finished the Monuments
7 Man coin based on the movie and the individual who was
8 portrayed in that movie. A very strong background, and you
9 can ask him questions. I think that his biographical sketch
10 has been distributed; it's online certainly.

12 So without further ado, I'm going to start in.
13 What we have listed first is the location of the statue,
14 and the comment here is no flexibility with regard to the
15 location, which is pegged as being the center of the plaza,
16 the fountain area. So that's number one.

17 Number two is the design of the statue; we'll get
18 to that in a minute.

19 Arbors, we have high flexibility. In fact, since
20 I wasn't present, reviewing the tapes from the meeting last
21 week I feel that the two groups are in synch, but we'll
22 find out I guess later today. I think it was very positive
23 for us to hear you tell us what you wanted with regard to
24 the arbor, and basically the way I heard it was that you
25 want the materials that go into the arbor to complement the

1 award-winning plaza area. I guess it was mentioned that
2 this was an architectural award-winning area, and we agree
3 with you a hundred percent.

4 Obviously there are details to be worked out, but
5 that's our position. The other thing we'd like to see is
6 obviously we don't want wood or those kinds of materials,
7 we want to see materials that are composite that will last
8 forever and ever, as far as our lifespans are concerned at
9 any rate. So that's good news in our minds.

10 The plaque walls, sometimes known as bas-reliefs
11 for the artists in the room, I was talking to Brian
12 yesterday. I'm not sure if you all wanted to take it down
13 to two or one. We had four, and we would like to take it
14 down to three. We don't think it would be appropriate to
15 have a bas-relief on the museum wall, that would be their
16 wall, but the Police Department and the Planning Commission
17 areas would be open season. The bas relief to be determined
18 at a later time; we're talking locations now, and obviously
19 what we'd want to put on there would be subject to approval
20 by everybody so everybody's happy with it.

21 Moving to secondary considerations, the three
22 things listed: walkway, bricks, lighting, and we're
23 moderate in all three areas.
24
25

1 We feel that the walkway provides access and
2 identification for the Town Civic Center. Obviously, it
3 would have to be ADA compliant. The picture doesn't
4 necessarily demonstrate the way it will finally look; I
5 don't think we know. Again, flexibility is the key here. We
6 don't know what it would look like. We do know we've been
7 told by the Parks Commission that they have to reseed the
8 park all the time, because people walk that area all the
9 time. It's a straight shot into the Civic Center, so this
10 might be something to consider and allow a better
11 description and a better feel for people who need to access
12 the plaza area, access the museum, the library and so
13 forth.
14

15 Bricks, we're open to discussion. We have samples
16 of how the bricks were used, St. Mary's Church in town,
17 different memorials around the Valley, locally here:
18 Campbell, Cupertino, so forth.

19 Lighting, this is something that may not even
20 happen until the sidewalk that's approved goes in. That way
21 people can look, get a feel for it. From a safety
22 standpoint it might be nice to have lighting right on the
23 walkway itself during the Music in the Park, this type of
24 thing. It would be a good place to put your chairs, because
25 it's under shade trees and you don't sink into the grass,

1 so avoid lawsuits with people breaking bones and stuff
2 falling off their chairs.

3 Moving down to the design of the statue, the
4 overall height, it will not be 29', as I've seen depicted.
5 We are flexible. I think we have to take into consideration
6 the size of the water feature and then figure out how it
7 all fits together. If the statuary is going to be 8' or 9',
8 whatever it's going to be, it should look like it makes
9 sense.

10
11 Material. Bronze is obviously something that's
12 used a lot, but again, we'd like to hear your thoughts. The
13 primary reason we have Frank here today is because we're
14 going to ask you what you want to see. He's going to ask
15 you questions so he can go back and do some work on the
16 evolving statuary so that in the end product we want the
17 Town to be proud, we want the Arts Commission to be proud
18 of it, and we want everybody else, including ourselves, to
19 be proud of it.

20 Right behind me we'll get Frank onboard here, but
21 quickly moving to the balance of these areas.

22 The human figure. This is the second and last no
23 flexibility, although Frank I think certainly has some
24 ideas that he would like to discuss with you.
25

1 Then we're talking about the eagle, the flame,
2 the rifle and the helmet. The rifle and the helmet, it's
3 referred to as a soldier's cross. In World War Two the way
4 the grave registration folks were able to come up behind
5 the troops as they moved forward and identify locations for
6 fallen soldiers, the M1 rifle would have a bayonet fixed on
7 it, be stuck in the ground at that location with a helmet
8 on top of it, and later it was referred to as a soldier's
9 cross. We'd like to hear your thoughts. Again, this is all
10 going to come when Frank gets onboard here, because I know
11 you have questions.

13 The central monolith or the element, we talked
14 about the eagle, the flame, et cetera, so these are all
15 elements and in areas that Frank wants to ask questions and
16 hear your comments. What we want to hear is what you want
17 to see, what you'd like to see on the plaza, so that we can
18 see what we can do to make everybody happy.

19 That is basically my portion of the 30 minutes,
20 unless I missed something. Did I miss anything? Okay. At
21 this time I'm going to turn the microphone over to Frank
22 Morris out here from Tennessee, just back from Washington,
23 and Frank, thank you.

24
25 CHAIR BERNASCONI: Frank, I'm going to take just
ten seconds. There was a gentleman who joined us in the

1 back that came in late. If you have a comment card, sir, if
2 you want to make public comment, now is the time, okay? You
3 hadn't heard that. Thank you. Sorry, Frank.

4 FRANK MORRIS: Hi, everybody. I'm real pleased to
5 be here. I watched the last two meetings remotely and I was
6 just dying to... Basically I'm here to explain the drawings,
7 how they've evolved at this point. I want to answer any of
8 your questions about the designs and I want to hear any
9 comments you have about the designs or the sculpture or any
10 part of the process.

11
12 As Kent mentioned, I was working on a
13 Congressional Medal this weekend and the deadline was on
14 Sunday, and that's the reason I couldn't get here last
15 week, but the point that I'd like to make is that when we
16 design the medals we also go before a Fine Art Commission,
17 there are two national commissions, and it's an interesting
18 process, and we submit our designs and we watch, and a
19 person on this end just loves and thinks they're beautiful,
20 and a person on this end just hates them, they stink,
21 they're just straight up, there's no diplomacy.

22
23 Designing is a messy process and I wanted to let
24 you know that I'm not a delicate artiste. I've been in the
25 business for 30 years and I've got a pretty tough skin; I
don't take any kind of criticism personally, and I see this

1 as part of a process. I see the sketch that I've presented
2 recently, that was shown here anyway, as a beginning, not
3 an end that's being dictated.

4 The sketches that you saw were about number 47 or
5 48 in the number of sketches, not the first, second or
6 third sketches. And also the sketches can almost become a
7 sticking point, because the idea of the sketches were to
8 present an idea, which are conceptual and intellectual, not
9 so much perfectly accurate in terms of scale, and that's
10 critical.

11 For example, I took a photograph for the walkway
12 to make a drawing of understanding what I was suggesting to
13 them, and I used the perspective in the photograph to draw
14 the walkway and it looked like the Autobahn in Germany; it
15 just looked massive, and that's not what it is. When you go
16 walk out on the yard, it's 38 paces from the sidewalk to
17 the curve of the curved walkway, and it's quite intimate;
18 and the scale of the walkway should be appropriate to that
19 and sensitive to the existing architecture.

20 And so also up in the plaza the same thing
21 affects with scale. I heard people say, and I made careful
22 notes, concern about textures and being sensitive to the
23 existing architecture, and actually I agree with you a
24 hundred percent. I'll share with you that when the idea of
25

1 the plaza came to be we were trying to provide shading,
2 human comfort, a respite and inviting space, an oasis
3 rather than more of desert that people walk through
4 quickly, and in order to try to present those arbors, a
5 complex form, instead of trying to draw them the way a
6 typical artist would draw them, I went and found this
7 program called SketchUp that creates architectural forms in
8 three dimensional, and by designing one quadrant I can
9 multiply them and then create this image that I can use as
10 the basis for the drawing. I figured out how to do it over
11 the weekend, and the version that I had only had about six
12 textures of bricks, and so when I presented those drawings,
13 that was an interim stage or an early stage, and it wasn't
14 the surfaces that I intended or wanted, and agree that
15 looking at the beautiful library, the types of materials
16 they use there, appreciating what exists in the plaza,
17 those should all be, as you suggested in the last meeting,
18 matching, being consistent, and selected carefully to do
19 that.
20

21 But also the quality of the sketch I wanted to
22 address. I had to do so many sketches, because there were
23 so many ideas and so many possibilities, and so no one
24 sketch that you've seen is a fully evolved rendering to a
25 high degree. The sketches of the sculpture were really done

1 in about 20 minutes and the reason is because I couldn't do
2 400 versions all to a finished degree, I had to sort of
3 create these rough drawings and say now, what does this
4 look like, guys? Is this something that seems right? Do you
5 like this solution? And I had a bunch of drawings, and then
6 I was waiting to find out the consensus and then say okay,
7 now we'll take this drawing and develop it to a proper
8 level, what you might call presentation rendering, and
9 those earlier sketches just kind of got bumped forward
10 because of the complexity of the process.
11

12 For example, I think Ms. Wilcox mentioned the
13 sculptures even look be well done, and I was trying to
14 address that and say that these are just conceptual ideas
15 to see if you just like the general idea of these as
16 presented and then we would refine them, and of course
17 there would be more careful drawings, more artistic
18 renderings, maquettes, and that design would evolve in
19 itself to be a world-class level of sculpture.
20

21 But also the scale of the figures themselves and
22 scale of the spires have been in question, and I couldn't
23 agree with you more. When I originally started designing
24 this over a year ago the location as I knew it didn't even
25 exist for the museum, and now they're a factor that needs

1 sensitivity and understanding and all points of view need
2 to be considered.

3 But the scale also was chosen in this evolution
4 process by... I tried to create a modular plan. They have so
5 many possible ideas that I'm not sure what they could
6 afford in their fundraising, so I basically suggested..
7 There was a discussion of maybe five figures representing
8 each of the military branches, and so I said okay. So I
9 went back and made five figure version, four figures, three
10 figures, two figures, one figure version, thinking this is
11 modular, this is an a la cart menu. What can you afford?
12 What do you want to buy? What do you want to pay for? So I
13 was trying to set down a workable practical model for
14 achieving it.

15 And also when it became time to work in the
16 plaza, that became a site that people started to pay
17 attention to. I started to realize wow; somebody needs to
18 think out the whole plan. There was discussion of the
19 Patriot Park, there was discussion of the lawn, there was
20 discussion of a possible walkway, there was discussion of a
21 possible bridge, and so I sort of went about designing a
22 site plan. And it wasn't, again, something dictated; it was
23 only creative suggestion. Looking at the existing
24
25

1 structures, and my designs will retrofit over everything
2 that exists for a practical way of going about it.

3 Later on if these were stages where they were
4 five years away, or ten years away, someone might see that
5 there's cohesiveness to it, an intelligent, consistent
6 design that could evolve of course, but this is only a
7 starting point, again.

8 And again, these are intellectual, conceptual
9 ideas, but when they were talking about one figure, I
10 started off with a... In sculpture, if you sculpt a figure
11 that's actual life size, it's very diminutive. They usually
12 bump it up in scale a little bit, and that large space will
13 just eat it up. And so when I gave them the single figure
14 option I suggested to them it would be a 9' figure, and
15 then later on a layer came along where we considered using
16 a mule, and we played with 25 ideas and suddenly there was
17 a possible eternal flame and a spire. Well, those guys kept
18 growing a little bit and might have got a little carried
19 away.
20

21 But I wanted you to know that I'm not locked into
22 dictating a tall spire. There are multiple versions. There
23 are 20 great solutions, not just one, and they all have to
24 be appropriately scaled. If, for example, in the case of
25 using five figures in the suggested presentation, those I

1 would recommend in a 7-8' size figure. I wouldn't want 9'
2 figures all the way around; they'd become behemoths. And
3 the spire might reduce completely down in the center then
4 just about shoulder height. It's something that obviously
5 can't be gas, or I assume it can't be gas, but it might be
6 a little alabaster type of a lamp with an electrical
7 fixture inside that simulates that. Then it becomes a
8 circle of people that are the guardians of freedom, or
9 guardians of liberty. So there are enormous variations that
10 are possible.
11

12 I think one last point I'd like to make is these
13 what I call star clusters, they're referred to as bar-
14 reliefs, they were simply a creative response and an
15 offering, not dictating you need to do this and there needs
16 to be a certain number. We were just looking for an
17 opportunity or possible way to have spots. It up to the
18 Foundation and the community to decide if and how many, but
19 I wasn't planning on plastering them on every wall. They
20 were simply suggestions that in one case the granite
21 fragments could be created to have a star in the center,
22 but then have the names of the individuals who served and
23 sacrificed here in Los Gatos and be respectable honoring
24 them, much similar to the Veterans Memorial in Washington.
25

1 Another variation of that were some bronze
2 photomechanical plaques where if someone wanted a station
3 that had authenticity and history, and someone wanted to
4 learn about specific battles, for example, that there were
5 veterans that served in the Civil War from Los Gatos. This
6 is an opportunity of five plaques that had a consistent
7 design as the other granite one that had these stone bar-
8 reliefs that might have historical information. Perhaps
9 people who have served, if somebody got a Congressional
10 Medal, or someone was hero. It's just an opportunity to be
11 used that way, but it's not from my point of view dictated
12 any size, quantity or location; that would be for you all
13 to decide.

15 Generally speaking, I think I'll leave you with
16 this comment, that I have a note in my studio that I like
17 that says, "Creativity without parameters usually results
18 in chaos." As designer, to design something essentially is
19 problem solving, and if you listen to it the problems that
20 are there, they show you the solution.

21 We have an abundance of parameters in the
22 project, and I don't see that as a bad thing. I see that as
23 instead of just dreaming it up out of my head and having a
24 dream and doing this, you begin with the real world's
25 environment, the plaza, the feelings people have. All those

1 parts are parameters that they put you in the range where
2 you can work out a solution, and there are plenty of
3 workable solutions, there honestly are, so that does not
4 daunt me.

5 Somebody says that they hate the sculpture, or
6 they hate the sculpture as it is now, or maybe they don't
7 like figures. There are really a huge amount of variations,
8 whether they're stylized figures. The degree of realism,
9 you can dial that in and out, whether it's a photo real, or
10 whether its stylized, whether it's soft shapes, whereas
11 more contemporary forms are in tangent with contemporary
12 elements that people would recognize as maybe a blend of
13 both worlds.

14 So I just wanted to basically leave you with that
15 thought, that for me this is a beginning point that gets
16 reset now that everybody's addressing this point with the
17 Fine Art Commission, even though they've done work in the
18 past, that doesn't matter. Right now we have to work with
19 what we've got, and I can design anything. It was helpful
20 at the end of the last meeting when I heard your responses,
21 your comments, about some of these points about scale, the
22 sculptures, the figures, the textures, all of that.

23 I'd just turn it back over to you and say are
24 there any questions you have of me of any of these parts,
25

1 and do you have any comments that you want to tell me
2 about? Because I can take it and work with it.

3 CHAIR BERNASCONI: I just want to get clear with
4 the Foundation, because we had talked about equal time and
5 this was brought to my attention. I just want to make sure
6 that you're honestly opening up the floor for questions
7 from the Commission at this point?

8 MAJOR GENERAL HILLHOUSE: We're ready to concede
9 the rest of our 30 minutes in your direction. I think we
10 want to hear more from you than you want to hear from us,
11 so yes, please.

12 CHAIR BERNASCONI: Great, thank you. Yeah,
13 Colleen, go ahead.

14 COMMISSIONER WILCOX: I could have misunderstood
15 at the first meeting or the second meeting as to whether or
16 not the statue itself, I thought you were contracting to
17 have the bronze statue done, but the other work was yours.

18 FRANK MORRIS: I am a creative director, if you
19 will. I create artwork, but also realize there are other
20 areas that... For example, I don't do stonework, and that if
21 someone wanted to make granite stones I have people to do
22 that. The people who did the Cupertino sculpture, they used
23 a sculptor in Florida, and he had his foundries in Colorado
24 and Utah, and then he brought it all over here to
25

1 Cupertino, and that was looked at and much admired and we
2 used that somewhat as a model and went back and actually
3 looked at some of the engineers and the people who
4 physically built that thing as our resources for figuring
5 out the prices of doing the project here. I would say to
6 you that my task in this is more conceptual design and
7 guidance of a vision of the piece and keeping it cohesive
8 and intelligent and practical, and then how it gets
9 executed is kind of the details.

10
11 COMMISSIONER WILCOX: Thank you.

12 CHAIR BERNASCONI: Anybody else from the Arts
13 Commission that would like to ask questions of the artist?
14 No questions.

15 FRANK MORRIS: Are there any comments that people
16 want to express an interest in something?

17 CHAIR BERNASCONI: Yes, please.

18 COMMISSIONER HAVELKA: Frank, I was enthused at
19 your flexibility. I think that's great, and hopefully that
20 will run through this conversation really well so that we
21 can get down to some nitty and gritty and get her done.
22 Thank you.

23 FRANK MORRIS: Thanks, and I appreciate the
24 position you all have. You all have to be delicate and
25 sensitive and all that, and I'm actually kind of free. I'm

1 ready to work and I just need to know what the parameters
2 are, so if anybody has any questions now or anytime later,
3 feel free to contact me; I'm happy to help. I'd love to
4 proceed.

5 MAJOR GENERAL HILLHOUSE: So what we'd like to
6 have happen, when Frank gets back on the airplane to go
7 back to his home in Tennessee, is for him to have enough
8 information from you so that he can work on revisions so
9 that we have something to talk about in the near future. So
10 we have him here today. You guys are the artists; I'm
11 certainly not. I can appreciate art, but I'm not the guy
12 who can come up and brainstorm it, so we are really looking
13 for you all... I know David is deeply involved in art, I
14 believe George is, and I know for a fact that Colleen and
15 Dawn are, so Tom told me that he sort of was too. But at
16 any rate, we really need your input today, be it now or
17 sometime during this two-hour block.

18
19 CHAIR BERNASCONI: Dawn, go ahead.

20 COMMISSIONER ROSE: I just wanted to clarify that
21 we as this Commission will be making a recommendation to
22 the Council. We're not making the decision. We can't give
23 you that answer during these two hours, because we may end
24 up recommending that there is not a statue, we may end up
25 recommending that there are two statues, or it be reworked.

1 We don't know that, so I apologize, but I don't think
2 you're going home with that precise information today.

3 FRANK MORRIS: I appreciate that. Essentially,
4 you're working in the abstract until someone presents
5 something, then you can say yes or no, I like this. But the
6 drawing that was presented here was essentially that, it
7 was actually meant to be picked apart a little bit. The
8 idea is where do you start? I appreciate the Foundation
9 defining those parameters in that written form, but then it
10 starts taking shape. You start saying okay, what part is
11 acceptable, what part has got flexibility? When I presented
12 the sketches, that was an effort to say here is an idea,
13 wow, pick it apart. Feel free to say I like this part, I
14 hate this part. It starts making me understand what can be
15 successful, what the potential is, and then I can go back.
16 I can design anything, and I really can do it well.

17
18 It's just I need for your two groups to
19 understand what those parameters are and then I can come
20 back and create something, so it might be a little Catch-22
21 in the sense of the chicken or the egg, but what I've
22 gleaned from the first two meetings, at the end of the last
23 meeting, for example, the comments you made, that was very
24 helpful. I could see right away who might be interested in
25

1 an arbor, paying attention to the sensitivity of the plaza,
2 concern about the scale of the things, all the parts of it.

3 COMMISSIONER ROSE: I think you'll come away with
4 a little bit more information regarding those details, but
5 not the decision.

6 FRANK MORRIS: A firm answer.

7 COMMISSIONER ROSE: The good news is we have to
8 give our recommendation by January 20th, and then they will
9 make their decision and you'll know everything.

10 FRANK MORRIS: I'll work with what I've got. I
11 mean I already have some other ideas of modifications.
12 Yesterday I sat in the plaza for about two hours and just
13 thought about it and tried to visualize space and
14 understand certain things that you can only get by being in
15 the real space. Although I'd been there before, the thing
16 that struck me yesterday when I was there is how really
17 large that fountain is, how dominant it is in the space,
18 and even in the original version, which I think needs to be
19 scaled down, the figure and the eagle and the spire, the
20 footprint was only 7' in diameter in a fountain that's 30'
21 wide and a plaza that's 100' wide. I still think it should
22 come down, but...

23 CHAIR BERNASCONI: Frank, I'm going to interrupt
24 you here, because we're really getting into design...

1 FRANK MORRIS: Oh, I'm sorry.

2 CHAIR BERNASCONI: ...and I don't want to spend our
3 time just redesigning the thing that hasn't been approved.

4 FRANK MORRIS: Okay.

5 CHAIR BERNASCONI: I think we need to move on.
6 David, you had a question?

7 MAJOR GENERAL HILLHOUSE: I had one quick
8 comment.

9 CHAIR BERNASCONI: Sure.

10 MAJOR GENERAL HILLHOUSE: Just back to Dawn. I
11 mean true, you do have to go back and make a
12 recommendation, not a decision but a recommendation. We
13 want you to get into our heads and we want you to get into
14 your heads. We don't want to go back to the Commission and
15 say well, they really didn't have anything to say to us.
16 You guys are the experts in this town and we want your
17 input; we need it. I know how it's going to work in the
18 end, I mean you have to go back and make a recommendation,
19 but we want to be able to provide information to you so
20 that it will be easier for you to make recommendations to
21 the Council.

22 COMMISSIONER ROSE: Thank you.

23 CHAIR BERNASCONI: Colleen, one second. David
24 first, please.

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1 COMMISSIONER STONESIFER: Excuse me, Colleen.
2 Frank, thank you for your presentation. In the sheet that
3 we went over at the first part of this meeting, it
4 indicates that the group is not flexible to where the
5 figure should be, but you're not necessarily the group. Are
6 you flexible? Would you consider having a modified figure
7 design and not having it in the middle of the fountain
8 area, but putting it in a little bit more subtle location?
9

10 FRANK MORRIS: I can only offer you my
11 professional, creative opinion. It's for you guys to decide
12 where the location will be; I just work here.

13 COMMISSIONER STONESIFER: But you sound like
14 you're more flexible though.

15 FRANK MORRIS: Well, I am open minded, because
16 that's the nature of my job.

17 COMMISSIONER STONESIFER: Okay.

18 FRANK MORRIS: I can design with whatever
19 parameter of design presented. What I notice when I'm
20 sitting in the plaza is that it was an award-winning
21 design, it does have a little bit of a sixties feel, but
22 everything is centered on and focused to that round thing
23 in the middle. When it had a water feature at least, it was
24 functional and alive, and with that water gone, even though
25 it was a small portion of it, it's a dead center. So

1 looking at the lay of the land and approaching it with a
2 designer's eye, I had two approaches.

3 Well, it made common sense if you're going to
4 bring arbors to retrofit it over that shape, build it into
5 the existing arbors, extend the slat seats so you've got
6 places to sit, and that was the natural no-brainer.

7 Now, there are other reasons why people may not
8 want that in the center, but the other spaces that were
9 discussed all have—and I think I might address that next
10 week or something, I'm not sure—but they were less than
11 desirable for a variety of reasons: space, sound. But it
12 was just a natural choice; it just was a no-brainer. So if
13 I had my choice, that's where I would recommend putting it.

14 COMMISSIONER STONESIFER: It's supposed to be a
15 meditative area, however, that's the verbiage that we've
16 been hearing for the past few weeks, and the center of that
17 platform area is a pretty busy area and it sounds as though
18 it's going to get even busier when we have more culture
19 things like the museum start using that area.

20 My feeling is, and I'm going to go ahead and say
21 it, that the arbor in the middle around the fountain with
22 the statue and a walkway leading up to it turns into being
23 a veterans monument, the whole thing, and this is a
24 community civic center.

1 FRANK MORRIS: Right.

2 COMMISSIONER STONESIFER: And I do think you
3 belong here personally and I think it's flattering that you
4 want to be here, but we want there to be other things
5 besides just the statue and a memorial being the front row
6 center.

7 FRANK MORRIS: Right.

8 COMMISSIONER STONESIFER: We haven't had a chance
9 to talk.
10

11 CHAIR BERNASCONI: So I'm going to jump in here
12 and just summarize, if I may, David.

13 COMMISSIONER STONESIFER: Right.

14 CHAIR BERNASCONI: And I may or may not be
15 putting words in your mouth, but what I'm hearing is that
16 you think that the location of the fountain is not an
17 appropriate choice for this project.

18 COMMISSIONER STONESIFER: Yes, I like the idea of
19 the arbor. I think the idea of eliminating the fountain
20 works. I think having a statue is very appropriate; I would
21 like to put it in a different location.

22 CHAIR BERNASCONI: I really appreciate you making
23 that statement. Did someone just call my name?
24

25 COMMISSIONER WILCOX: I did.

CHAIR BERNASCONI: Colleen, please. Is that okay?
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1 COMMISSIONER STONESIFER: Yeah.

2 CHAIR BERNASCONI: Yeah, great.

3 COMMISSIONER WILCOX: Before we get into the
4 particulars of what we want, I really want to ask Christina
5 and Greg, I think Kent said he'd love to know what's in our
6 heads, and we all have something in our heads, but that
7 won't necessarily be a part of the recommendation, which is
8 going to more specifically follow what we've been given. Is
9 it even appropriate for us to give what's in our heads just
10 as a matter of information? Do you see my dilemma?
11

12 CHAIR BERNASCONI: Why is Staff being requested
13 to answer that question, is my place on this?

14 COMMISSIONER WILCOX: I would say because I don't
15 want to get into any legal problem or protocol problem with
16 telling you how I feel, or David how he feels, and then
17 having the recommendations counter that. So does it create
18 some conflict where we are expressing ourselves
19 individually?
20

21 CHAIR BERNASCONI: You mean by going on record
22 now and then having something be different later?

23 COMMISSIONER WILCOX: Essentially.

24 CHAIR BERNASCONI: And maybe having some
25 contradiction then produce a liability that was unexpected?

COMMISSIONER WILCOX: Generally speaking.

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1 COMMISSIONER STONESIFER: Well, we have to start
2 somewhere.

3 COMMISSIONER WILCOX: What would it hurt if
4 indeed we ask Staff? How bad could the answer be?

5 CHAIR BERNASCONI: I'll allow, but make it brief,
6 please, because I want to move on and I don't know that
7 there's that much to it. Either there is a liability or
8 there isn't, in my opinion.

9
10 CHRISTINA GILMORE: Mr. Chair and Commissioner
11 Wilcox, I can answer the question and it can be brief. If
12 you refer to Attachment 3 in your packet, the Staff Report,
13 on page 2 it has a summary of the Council direction for
14 criteria for evaluation, and then attached to that,
15 Attachment 3 is Exhibit A, which is the Public Art Policy.

16 You basically have two sets of criteria and they
17 both sort of dovetail into one another. The first site
18 within the Staff Report, the items of shade, water
19 features, seating, access to the street, lighting, the
20 incorporation of men and women, the plaques in the building
21 entryway and other elements, those were the items
22 specifically called out by the Council that they'd asked
23 this Commission to review. And then within your Public Art
24 Policy, on page 4 and 5 there are additional criteria.
25

1 So I think if you stuck to the criteria that the
2 Council outlined and their initial direction, and then the
3 criteria that is contained within your Public Art Policy, I
4 think you will be absolutely in compliance to the Council's
5 request and direction and there shouldn't be any confusion
6 as to what this body should be doing.

7 COMMISSIONER WILCOX: Brian?

8 CHAIR BERNASCONI: Yes?

9 COMMISSIONER WILCOX: Then let me say I would not
10 be opposed to doing exactly what David just did, to let
11 them into our heads, what we're thinking, with the
12 understanding that we in and of ourselves have no
13 individual authority; we function as a group.

14 CHAIR BERNASCONI: Yeah, and so what I suggest
15 is, and I don't mean to disregard the folks in the room
16 here and I've hopefully demonstrated that I have a great
17 respect and reverence for them, I think that part of what
18 we need to do is here amongst ourselves, and I don't see
19 that there are going to be ramifications in the process of
20 this. I can see Rob shaking his head, so...

21 Now, there may be other... You know, maybe someone
22 is going to come up to you after the meeting and share with
23 you how they feel about your thoughts.
24
25

1 COMMISSIONER WILCOX: It's the notion of our
2 individual roles versus our collective role, that's what I
3 was talking about.

4 CHAIR BERNASCONI: Unless we start sharing how we
5 feel...

6 COMMISSIONER WILCOX: Absolutely.

7 CHAIR BERNASCONI: ...I don't think we're ever going
8 to be able to make recommendations, so we have to start
9 doing that, in my opinion.

10 COMMISSIONER WILCOX: I think that's a different
11 point than responding to Kent's what's in specifically your
12 head, what do you want to see? But I am happy to take this
13 anyway you want to knowing that legally we have no
14 individual authority as a group.

15 CHAIR BERNASCONI: Okay.

16 COMMISSIONER STONESIFER: When I started to speak
17 my first point was asking you a question and are you
18 flexible? We've heard in print that the Committee is not,
19 but are you flexible on this point? The location of the
20 statue is what I'm talking about.

21 FRANK MORRIS: I'm able to design in any location
22 that I'm given. I do have an opinion that that is the best
23 location, but I am flexible in the sense of knowing what I
24 can do with any given space. If I'm designing a set design
25

1 or designing a party for five people or 500 people, you
2 make different choices, and those choices, as a creative
3 person, are just like I said, problem solving. But if
4 you're asking my opinion, that is the best spot.

5 CHAIR BERNASCONI: Well, but I mean, due respect,
6 and you've already said you can't get your feelings hurt.

7 FRANK MORRIS: Go ahead.

8 CHAIR BERNASCONI: You're hired by the Foundation
9 and so it's the right answer just to make, and I would want
10 my work front and center and as essential as possible too
11 if I were the artist. I mean that's the most prominent spot
12 and who wouldn't want their work in the most prominent
13 spot?
14

15 FRANK MORRIS: Well, that's a fair point. I never
16 actually thought of that, to be honest with you. The people
17 in this town will come see the sculpture and enjoy the
18 experience in whatever space it's in. They'll see it in my
19 portfolio whether I'm commissioned to do a sculpture or not
20 and they won't see the space. When I do a painting for a
21 family, I turn it over to them. Ninety-nine percent of the
22 people who see the portraits that I do, they see
23 photographs in a portfolio, so I'm good either way.
24

25 CHAIR BERNASCONI: Yeah.

1 FRANK MORRIS: But my job is to give that family
2 a portrait that they're pleased to put over their
3 fireplace, and my job here is to offer the best artistic
4 advice. Even though you're right about that, they did hire
5 me; it's still my best artistic advice.

6 CHAIR BERNASCONI: Okay, General Hillhouse, hold
7 on one second, because I've got somebody here who's been
8 waiting very patiently, if I may. Tom.

9 COMMISSIONER SPILSBURY: I've still got some
10 confusion going on myself with our role here. I mean you
11 guys were told by a Council that's a different makeup than
12 the Council that is here today, and I've gone back and read
13 every piece of paper that has been put out there, and it's
14 a stack about an inch-and-a-half thick, and it's very clear
15 to me that that Council, who approved them to go out and
16 start this two years ago, told them to put it where the
17 fountain is. They said they didn't want it out on the lawn;
18 they didn't want to take up lawn space. It's very clear to
19 me that that's where they were told to put it, in my
20 opinion. But once again, it's my opinion. And now that we
21 have a different Council telling us to do something
22 different, that Council didn't even ask us to get involved
23 when they sent these guys out, really.
24
25

1 So I'm kind of scratching my head. They were told
2 to go do something, they came back, and now we're really
3 changing the whole thing they were told to do. It seems
4 like we're starting all over here and not really moving
5 forward, but we're starting all over. I'm not sure if
6 that's a question or an answer, but it's a statement, and
7 it's frustrating for me here.

8 CHAIR BERNASCONI: It is frustrating, and I think
9 that you've sort of restated and really summarized what
10 we're here to do. We are starting over to some degree.
11 There was a Council that gave you guys the green light to
12 us the fountain and put the statue there, and then a new
13 Council came and said maybe, and designated that they
14 wanted to check out other areas, and then asked us to step
15 in and do what we're doing.

17 COMMISSIONER SPILSBURY: I don't hear that same
18 maybe. I didn't read that maybe either.

19 CHAIR BERNASCONI: Well, the language that I'm
20 looking at here is, "The preferred location for memorial
21 would be the raised portion of the deck between the
22 administrative and police buildings..." that doesn't say
23 fountain, "...although there may be a majority..." may be a
24 majority, "...of the Commission who would also accept the
25 fountain location as a less preferred alternative." Now,

1 that's from December 8th. So in reading what we've been
2 doing, I don't think there's any real reason to go back now
3 and try and restart this process, even though it's already
4 been restarted and we've launched this process. We have to
5 make recommendations. Those recommendations may or may not
6 be accepted by the Council, but it is our task to make
7 recommendations.

8 Whether we like it or not, no matter how the
9 process got started—we talked about this last night—our
10 point of entry was up on the deck that night where we were
11 asked would we do this, and we said yes, and now we have to
12 make recommendations.

13 As far as I'm concerned, that's what we have to
14 do. We may not like it, it may not be fair, it may have
15 cost you guys 13,000 man hours, but at this point this
16 Commission is going to make recommendations, and that's the
17 way it's going to be; that's why we're here. They may be
18 horrible recommendations, they may be phenomenal
19 recommendations, but they will be recommendations
20 nonetheless in my opinion, and I take that very seriously,
21 even if they go to be completely ignored by the Council.

22 So we have to get on with it, and how we got here
23 is no longer important. The fact that we're here is really
24 what we need to focus on.

1 General Hillhouse, I gotta move on, so if you
2 want to make it brief.

3 MAJOR GENERAL HILLHOUSE: It will be brief.

4 CHAIR BERNASCONI: Great.

5 MAJOR GENERAL HILLHOUSE: I have one add-on point
6 to what I was originally going to say. We use the TV tapes
7 for our reference, not something in writing, and we have
8 those links if anyone wants to rereview what the Council
9 said in November.

10 That's one comment, but the real comment I came
11 up to make is I think everybody in this room, everybody in
12 this town, wants to see a world-class memorial. World-class
13 memorial. Three words. And the center of the plaza is
14 what...it's the high ground; that's what will make it happen.
15 It's not going to be in the garbage dump, it's not going to
16 be out on the street somewhere, it's got to be on high
17 ground and it's got to be where the Council said on tape it
18 should be. That's the only comment I have right now.
19 Thanks.

20 CHAIR BERNASCONI: If there are any more public
21 comment cards, please get them in now. I'm seeing some
22 duplicate names in here from last week. I would really
23 encourage you guys, if you're going to get up and speak
24 again, if you don't mind, and this is more of a request,
25

1 but please keep your comments to new information. If you've
2 got something new to add, great. If it's just the
3 opportunity to reiterate what we've heard in the past, I
4 think the Commission understands and grasps what has been
5 said in the past, so we welcome that. I'm going to start
6 with Angelia Doerner.

7
8 ANGELIA DOERNER: I'm Angelia Doerner; I'm a
9 proud resident of the Almond Grove here in Los Gatos.

10 I was at the November 4th Council meeting and was
11 very moved by the enthusiasm as well as my own enthusiasm
12 for this memorial. However, I did find the same disconnect
13 that David was referring to before, and in fact I think
14 just about every single person mentioned "reflective." The
15 words I wrote down at the time: reflection, meditation,
16 respectful and contemplative.

17 Now I keep hearing the word "congregating." a
18 place where people can congregate. I'm just not sure about
19 that disconnect, but I think the bigger disconnect, which
20 compelled me to come and speak tonight, and is even more
21 disconnected, is the disconnect between the artist's
22 discussion about flexibility and wanting your comments and
23 I respectfully say your comments (indicates the
24 Foundation), saying we have no flexibility and this is what
25 we demand and this is what we want. I did not see that one-

1 page thing until I came here today, so I thought I would
2 just take sort of the same approach.

3 I spent a lot of time going around this plaza.
4 I've lived here 17 years, I've spent a lot of time in this
5 plaza over the years, and I just think it was way too much.
6 I think the Foundation is suffering from an "and then
7 syndrome," because as they presented it at the Council
8 meeting it was and then, and then, and then we have the
9 statue, and then we have this, and then we have that, and
10 then we have a walkway, and then we're going to have
11 plaques, and it just kept going on and on to where I
12 started saying my gosh, there's not a plaza left, there's
13 nothing else that's going to be here representative of the
14 rest of the community, even though this community is here
15 thankfully for our veterans.

17 So taking the same approach as to flexibility,
18 the walkway. Leave our lot alone. The people use that park
19 all the time. We gave up our blankets to preserve the
20 seeding in the grass. We want grass. Do not cover that darn
21 thing in concrete. Some people here know how I feel about
22 concrete; that's a different issue. But leave the walkway
23 out of it. You don't need that. You are not going to direct
24 traffic from a strip of parking area to everyone coming to
25 a central point and walking into the Civic Center. They're

1 going to walk across the grass whether you put that walkway
2 there or not, so why put the walkway? Why cover up the
3 grass area that we truly enjoy during Music in the Park?

4 The plaques, I think, aren't necessary.

5 I have 30 seconds, right? Okay.

6 The bigger issue that I have is the whole women
7 issue in this figure. I think you really need to get rid of
8 the figure altogether, because my father was in World War
9 Two, he was in Korea, he was in Vietnam, and the two
10 central people in this picture are the cooks. The cooks. My
11 aunt was in World War Two. She was in Germany during
12 reconstruction, and every comment I get from the
13 Foundation's angle is that they just aren't as important.
14 My brother-in-law is over in Afghanistan. I care about the
15 military, but let's not have a figure.

16
17 CHAIR BERNASCONI: I appreciate your comments.
18 Thank you very much. Lee Quintana. Thank you.

19 LEE QUINTANA: I'm not going to repeat what I
20 said last week, but I still stand by it.

21 I ditto very strongly the comment that the last
22 speaker made about no figures, because there are women in
23 the war and we want to not have it just for men.

24 But beyond that I want to comment on the role of
25 the Commission in making a recommendation to the Council. I

1 was on the Historic Commission at the time that the fire
2 bell was being moved from the plaza to some other location,
3 and it was referred to us by the Council to pick the
4 location. When it came to us, we were given four choices.
5 When we asked the Council, or at least I called one of the
6 Councilpeople and said, "I think there's another choice
7 that might be better. Are we confined to just those
8 locations which you suggested?" the answer was no. The fire
9 bell was then moved to the old museum, which was the
10 original firehouse, which made much more sense than in
11 front of the post office or in front of wherever else it
12 was going to go.
13

14 So my thought to you is not to confine your
15 recommendation to just what the Council has given you. Your
16 recommendation could be we think that another site even
17 would be a better choice that would provide more
18 contemplation.

19 The last think I would like to say is that in
20 some ways I think a simple plaque would be appropriate
21 rather than a statue at all. Thank you.

22 CHAIR BERNASCONI: Thank you. Mr. Pacheco.

23 LEONARD PACHECO: Hi, Leonard Pacheco. I agree
24 with the last two speakers; I think they raise some very
25 interesting points.

1 The new information from me is that the artist is
2 flexible, but the Foundation is inflexible. To me I have a
3 hard time putting those two things together.

4 The downside of the plaza is that as we can see
5 from coming into the Town Council chambers, there are
6 leaks, so there's potential for a restructuring of where we
7 sit, the roof above, and the leaks thereon if additional
8 weight is added to the plaza.

9 Ms. Quintana said it correctly. I think the role
10 of the Commission is to suggest alternate sites as the
11 Council wanted. We do have a new Council, new opinions, new
12 direction.

13 I was on the Arts Commission when there was a
14 proposal for putting a large coffee cup into the Town
15 plaza, because the artist said, "We're a coffee drinking
16 town and we need to have some kind of representation of
17 what we are, what our character is." Well, I like my
18 cappuccinos as well as the next person, so that was
19 rejected pretty resoundingly.

20 I think in the words of Nancy Reagan, there comes
21 a time where you just say no. I think an alternate site is
22 appropriate, an alternate non-depictive site is
23 appropriate, and I hope that the Commission will do the
24 best that they can. Thank you.

1 CHAIR BERNASCONI: Thank you, Mr. Pacheco.

2 I just wanted to share with the Commission, and I
3 would like to ask Staff or Mr. Schultz on this, there
4 really isn't the opportunity for us to consider an
5 alternate site. I mean I suppose we could go off the map
6 here and do what we want, but the parameters of our charge
7 here is to recommend a location within the Civic Center
8 grounds.
9

10 CHRISTINA GILMORE: The Council in their November
11 4th motion did name alternate locations that they would
12 consider within the Civic Center.

13 Two locations that they took off the table was
14 the Bridge to the Pageant Grounds and the Pageant Grounds.
15 I think the Council at that time made it very clear that
16 they would prefer a Veterans Memorial in the Civic Center,
17 but if this Commission feels that one of the
18 recommendations could be in another location, you can
19 certainly do that.

20 CHAIR BERNASCONI: We have (inaudible).

21 CHRISTINA GILMORE: Yes.

22 CHAIR BERNASCONI: Okay. It's now 5:00 o'clock. I
23 think that the timing is going well here. I really
24 appreciate everybody sticking to some timelines here, and
25

1 as far as I'm concerned now, the next half an hour belongs
2 to the Commission.

3 And Colleen, to your point, as I see it, now is
4 the time to start talking amongst ourselves, asking
5 questions of the Foundation, asking questions of the
6 artist, and starting to put our heads together about how
7 this recommendation is going to start to crystalize.
8 Colleen.

9
10 COMMISSIONER WILCOX: Would it be wise to follow
11 some specific format as we do this? I mean I see that the
12 Foundation for us have come up with three areas, if you
13 will, but is there some structure that we could use that
14 would serve to ultimately help form consensus?

15 CHAIR BERNASCONI: I'm not convinced that
16 spending time redefining the process right now is our
17 friend.

18 COMMISSIONER WILCOX: Okay.

19 CHAIR BERNASCONI: I would prefer to see what the
20 opinions are of the Commission and start to really talk
21 about this. And there are two things on the Foundation's
22 agenda that seem supposedly, and I'm hearing, non-
23 negotiable. I would suggest we start there.

24
25 COMMISSIONER WILCOX: That's exactly what I was
hoping to do.

1 CHAIR BERNASCONI: Great, because those are the
2 most important ones I think on both sides of the equation.
3 Everybody is most interested, as far as I've heard so far,
4 in the location and what's going to go there. Yes, Dawn.

5 DAWN ROSE: Is it appropriate for me to ask the
6 artist a question right now?

7 CHAIR BERNASCONI: It's our time, we can... Please.

8 COMMISSIONER ROSE: Okay, yes.

9 CHAIR BERNASCONI: And once again, Frank, if I
10 may, just keep the answers nice and succinct.

11 COMMISSIONER ROSE: Frank, last meeting we had
12 pretty much of a consensus that we all liked the idea of
13 the arbor up where the fountain is, you know, with some
14 redesigning. How do you feel about the arbor without a
15 statue? It's in the center, it's the location that you
16 like, it's meaty, it can fit with the scale of the Civic
17 Center upper deck, it can provide all the elements that you
18 spoke of, I believe, without the statue, and I'm leaning on
19 your flexibility. What do you think?
20

21 FRANK MORRIS: Well, are you asking me would it
22 be a good solution to have the arbors without any kind of
23 statue in the center?
24

1 COMMISSIONER ROSE: I'm asking you if that would
2 aesthetically be pleasing from your design and artistic
3 view.

4 CHAIR BERNASCONI: Again, I...

5 COMMISSIONER ROSE: No, don't do that.

6 CHAIR BERNASCONI: I think we're getting into
7 design here.

8 COMMISSIONER ROSE: Okay.

9
10 CHAIR BERNASCONI: I want to avoid us trying to be
11 the designers of this project. I don't think the charge
12 here is to redesign the project. I'm sorry to cut you off,
13 but I really do want to focus on... If we think that the
14 project needs to be redesigned from scratch--don't go crazy,
15 I'm not making that recommendation--but if that's what we
16 think, that we need to scrap everything that's been done up
17 to this point and restart from square one, that's the
18 recommendation. The recommendation is not going to be how
19 the design looks, but how the process is going to get to
20 the design.

21 COMMISSIONER ROSE: Okay.

22 CHAIR BERNASCONI: I believe. Does that make
23 sense, Dawn?

24
25 COMMISSIONER ROSE: It does. I just wanted to
know if one could live without the other.

1 CHAIR BERNASCONI: But the answer is yes, of
2 course they could, right? That the arbors could be the
3 memorial, right? They could be that?

4 FRANK MORRIS: All the parts that I was
5 recommending would all fit well and doing their part of the
6 overall design.

7 CHAIR BERNASCONI: So if we thought build this
8 memorial into the arbors and leave the fountain alone, I
9 think we could make that recommendation.

10 COMMISSIONER STONESIFER: Dawn, I think that what
11 you said is exactly what I was getting at and how flexible
12 the artist was to move the figure. Then we would end up
13 with an arbor with a new design of it.

14 CHAIR BERNASCONI: Tom.

15 COMMISSIONER SPILSBURY: I think we're missing
16 the point. The artist works for the Foundation. The
17 Foundation is the one who is making the decision, not the
18 artist. It's great that he's flexible, that's wonderful,
19 however, that has nothing to do with making the decision.
20 He will advise them on what his thoughts are, but they're
21 going to make the decision.

22 And I'd like to jump in and say on the record
23 that I like the location of the fountain. I don't need all
24 33' of the fountain, but some portion of that fountain I

1 think is where I would like to see the statuary. I would
2 also like to see the arbor there.

3 Now, I've looked at it, and I've sat, and I've
4 spent about two hours sitting in all the spots that the
5 Council asked where they might be.

6 I don't think the rose garden is appropriate at
7 all. It's too small; it's kind of in a crossway between a
8 lot of activity and walking traffic.

9 Out on the lawn, nobody wants it on the lawn that
10 I can see or hear or smell.

11 Back on the back portion of the parking lot on
12 the back of the library and the Police Department, it's
13 kind of stuck away next to the garbage can and a
14 transformer. It's not at all pleasing from a (inaudible)
15 where you want to bring people. I don't see it there. I
16 think it's a demeaning place to put the memorial.

17 Up on the upper platform is nice, but there are
18 problems. If you go up and sit on that platform all you
19 hear is the air conditioning from these buildings. I mean
20 and they roar; they're loud. There are also ADA issues to
21 get there. They're on a separate step-up a couple feet.
22 Ramps would have to be built. Other issues are
23 complicating, putting it on that. But most off is the
24 noise.

1 I thin that with what they've been told to do,
2 what I've read, wherever they are, I think in my opinion
3 that they're not going to give you the arbor and then stick
4 the statue somewhere else. That's not a very good
5 negotiating ploy for them or for us, I don't think, or the
6 Council.

7
8 So I think that in my opinion they've done what
9 they were asked to do by the Council. Whatever Council that
10 was, they did what they were supposed to do and I think
11 that some sort of scaled down arbor around where the
12 fountain is is the best location for this, because the
13 other ones don't really work, for the issues I've stated.

14 So I want to go on the record with that, and now
15 we can start arguing if I'm right or wrong.

16 CHAIR BERNASCONI: Great. So I've got one
17 against, and one for, here so far.

18 I would like to say that there's existing tension
19 that I've heard of outside of this room between the
20 Veterans Foundation and the museum, so there's this sort of
21 turf war going on for the deck.

22 I get that there's this place of prominence for
23 the fountain area and that it really is a great spot, and I
24 shared this with you guys yesterday so it's not going to
25 come as a big surprise, but I sort of feel like that deck,

1 it's been forgotten about for a long, long time and it
2 really is ugly and it's inhospitable and it's a wasteland
3 right now and nobody goes there for anything other than to
4 get to the door that they're on their way to.

5 But the tension between the museum and the
6 Veterans Foundation would be relieved if we found another
7 location, and part of where I'm coming from now, as I've
8 been hearing different people's opinions and so forth, is
9 there is viable opportunity here to relieve that tension by
10 finding a different location for this memorial.

11 So I'll go on record by saying at this point I'm
12 actually in favor of putting it over, and I don't want to
13 say, "in the ivy," because I think people misunderstand
14 what in the ivy actually means. I think the artist's
15 rendition here in the people's minds is that you're going
16 to have to tromp through a bunch of ivy to get to this
17 memorial. I think that with the proper landscape and
18 hardscape and design there's actually quite a bit of room
19 over there. I stood across the street over at the Masonic
20 Hall, or whatever that is over there, and looked back and
21 it's actually a much more prominent spot from the street. I
22 know there are some trees and some other things.

23 I'm sorry that there's this lack of flexibility
24 on the location, because I want to see this thing get
25

1 built, and I think that there's a great opportunity to
2 accommodate everybody here at the Civic Center.

3 COMMISSIONER STONESIFER: Brian, the lack of
4 compromise—if I'm interpreting this correctly—does not come
5 from Town Council.

6 Let me get this one thing clear. If you're
7 standing on the street and you're facing the Civic Center,
8 you're talking to the right where the grove of redwood
9 trees is?

10 CHAIR BERNASCONI: Yes.

11 COMMISSIONER STONESIFER: Okay. That is in the
12 parameters of what the Town Council has suggested that we
13 consider. I think you've got a great idea. That's a very
14 high profile addition to the Civic Center without
15 completely overwhelming the Civic Center. That's my fear of
16 the center thing. You've got a good point there.

17 CHAIR BERNASCONI: I mentioned the museum, and
18 you guys, don't get me wrong. I'm not in favor of the
19 museum either. What I'm in favor of, and I said this
20 yesterday, I'm in favor of leaving the platform as a blank
21 canvas so that everybody has the opportunity to use it. I
22 don't want it to be museum, I don't want it to be
23 Foundation, I don't want it to be police station.
24
25

1 I think that if we could get that stupid fountain
2 out of there and build some form of shade; we could use it
3 for a whole plethora of things. This town could really
4 benefit from having that space. It could be used for a
5 performance space, it could be used for galas, it could be
6 used for all kinds of gatherings, and I think you guys are
7 bringing that to light in a way. I know that's not what you
8 meant to do.

9 Colleen, did you have something?

10 COMMISSIONER WILCOX: I'm wondering if there is
11 an architectural diagram of the location that you are
12 speaking of now that as we address location could be put on
13 the screen? I think that the ones we have do not include
14 the area that you're talking about with regard to the ivy,
15 because I'm a little lost.

16 COMMISSIONER STONESIFER: Do you know where that
17 is though, Colleen? It's basically a very majestic redwood
18 grove.

19 COMMISSIONER WILCOX: So my question is if I
20 could see that diagram, it would be very helpful.

21 CHAIR BERNASCONI: We're going to work on that. I
22 also love the redwoods over there. I mean Los Gatos is... I
23 mean I grew up in the redwoods, I grew up on the summit,
24 and so redwoods and Los Gatos to me go hand-in-hand, and so

1 in keeping with that idea of building a memorial for this
2 town, having redwoods around makes perfect sense to me. But
3 again, I don't want to get into the design element of this.

4 You're furrowing. Are you okay over there? Okay,
5 good. We're going to get that up, but let's continue here.

6 COMMISSIONER SPILSBURY: Can I ask a question
7 about the redwoods?

8 CHAIR BERNASCONI: Yeah.

9 COMMISSIONER SPILSBURY: Isn't that an area that
10 the... I'm sorry, I believe I heard the folks from the museum
11 say that they wanted that area for a sculpture garden. Is
12 that correct? No? Can you point out then where the
13 sculpture, where you... Is a platform. Not any of the
14 landscaped areas. So we have... I don't want to go there
15 either. Thank you for clearing...

16 CHAIR BERNASCONI: I'll go on record by saying I
17 want to see get the space get shared and I want to see
18 everybody wind up happy here, and that includes you guys,
19 the Foundation, and getting a... General Hillhouse, what were
20 the words that you used?

21 MAJOR GENERAL HILLHOUSE: World-class.

22 CHAIR BERNASCONI: I think we can put a world-
23 class memorial here. I think we can do that.

24 (Drawing is put on the overhead.)

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1 COMMISSIONER WILCOX: Can you show me
2 (inaudible)?

3 CHAIR BERNASCONI: Do you want me to show you?

4 COMMISSIONER WILCOX: Yes, please.

5 CHAIR BERNASCONI: You can't see it so well from
6 here, but the general area is... So here's the deck where the
7 museum just said, and I didn't know this but there's this
8 entrance that used to be to the children's library, which
9 is here. Well, I'm sorry, the children's library was here.
10 So this deck is being I guess asked at this point, or
11 designated by the museum, as a site where they would like
12 to have this sculpture garden.
13

14 BARNEY DAVIDGE: That we explained is the
15 walkway.

16 CHAIR BERNASCONI: This is the walkway. Barney,
17 is that right? That this would be the area where... And so
18 what you have here is a railing, and in front of that
19 railing about this amount of space. From all the way over
20 here to all the way over here there's a whole bunch of ivy
21 that sits in here. And again, I think everybody, when you
22 picture it as the idea that you're going to have to go
23 tromping through ivy, which seems inhospitable and I
24 understand that, but the ivy..
25

1 COMMISSIONER WILCOX: Brian, can I ask you
2 another question?

3 CHAIR BERNASCONI: Yes, please.

4 COMMISSIONER WILCOX: What is the obvious route
5 of entry into that area?

6 CHAIR BERNASCONI: The most obvious route is
7 across the grass. People would come probably from here, or
8 anywhere along Main Street, or the library parking lot and
9 come across the grass, and it would be here.

10 COMMISSIONER WILCOX: So there might have to be a
11 walkway to that?

12 BARNEY DAVIDGE: No, there's a roughly 4'
13 walkway, a sidewalk, that goes along the front of the
14 library, the basement form of the library, along up to
15 about a 3' walkway that comes up into the parking lot at
16 whatever side that is on the corner. I don't know if that's
17 what the direction is, actually, but...

18 COMMISSIONER WILCOX: Very helpful, thank you.

19 CHAIR BERNASCONI: In a way I think wouldn't it
20 be great if there turned out to be a sculpture garden and
21 people were able to, or encouraged, or somehow directed to
22 wander through the sculpture garden down into the memorial
23 and have that be an extension of and working symbiotically
24 with the museum?
25

1 COMMISSIONER STONESIFER: Colleen, just FYI,
2 every landscape architect I know says grass is meant to be
3 walked upon.

4 COMMISSIONER HAVELKA: What is the width of the
5 area we're talking about in feet roughly? Is it 4', 5'?

6 CHAIR BERNASCONI: I'll ask for Staff's help on
7 this, if anybody's got it. Anybody actually have the
8 dimensions?

9 CHRISTINA GILMORE: We don't have the dimensions
10 available to us now, but we can provide that at a later
11 date.

12 CHAIR BERNASCONI: Anybody got a tape measure?

13 BARNEY DAVIDGE: It's approximately 10-12', I
14 think.

15 COMMISSIONER SPILSBURY: And what is the
16 elevation change between the parking lot area and the end
17 of the 10' area?

18 BARNEY DAVIDGE: I measured that. There's a nine-
19 degree grade across that slope between the two huge
20 redwoods, and those redwoods are not going to go away. They
21 cannot, they will not, go away. So you're on a 9% grade
22 through that space, and it's probably about 15' wide.

23 COMMISSIONER HAVELKA: Is that a slope from the
24 building outward toward Main Street?

1 BARNEY DAVIDGE: It's sloped from the highest
2 redwood tree to the (inaudible) redwood tree as you move
3 across.

4 MALE: There's another slope (inaudible).

5 BARNEY DAVIDGE: There is a lesser slope there,
6 yeah, but there's a pretty significant slope in that
7 direction.

8 CHAIR BERNASCONI: So I'm going to summarize here
9 that this slope is undesirable for various reasons, is that
10 what I'm hearing? I mean just the fact that there's a
11 slope? Okay, I'm getting the thumbs up from General
12 Hillhouse. The Foundation is saying that this slope is an
13 undesirable element to have to design to or around, which I
14 believe it could be overcome.

15 ELLEN MANZO: Yeah, actually we originally were
16 attracted to that area and did quite a bit of study of it,
17 and one of the issues is that redwoods are shallow-rooted,
18 and with the combination of the size of those trees, the
19 root structure, and the grade, I really don't know how you
20 could not harm those redwoods.

21 CHAIR BERNASCONI: Once again, I want to avoid
22 the design element here. If the recommendation of the
23 Commission is that that's the preferred area, we can make
24
25

1 that a recommendation. It can be one of several
2 recommendations.

3 COMMISSIONER SPILSBURY: But Brian, there's no
4 use designing or being in a location that's it's not
5 something that can be feasibly done. The redwoods have to
6 have an open area. They're part of the grass family; they
7 need a lot of air, a lot of water. If you put any kind of
8 hard pack surface on that you're going to have to first
9 level it out so people can walk on it or get a wheelchair
10 on it because of ADA issues no matter what we do, so
11 there's considerable grade work which will definitely... It
12 will kill the trees. It may kill the trees.

14 CHAIR BERNASCONI: I'm not an expert on the
15 feasibility of this suggestion; I'm not meaning to
16 represent myself as an expert on the feasibility of it. I
17 was told that that was one of the areas that we were to
18 consider and I recommend that the Commission consider it as
19 one possible location.

20 COMMISSIONER STONESIFER: You know, this issue of
21 ADA and everything else and/or harming the redwoods, we're
22 only talking about the location of a statue or statues. You
23 need to be able to view them, you don't need to be able to
24 go right up and touch them. In fact, you won't be able to
25 touch them the way it's proposed right now.

1 COMMISSIONER SPILSBURY: I understand that, but
2 you still have to get people to them in a safe and sane
3 manner. I looked at that very hard as well in my tour of
4 the property, and it doesn't look feasible to me, so that's
5 just my opinion.

6 CHAIR BERNASCONI: Back to the Foundation for a
7 second, because this is one of two things that were non-
8 negotiable. So I'd like to hear, is it something that the
9 Foundation would even consider? And I welcome your input on
10 this. Whether or not it influences the recommendations we
11 make, I don't know.

12 MAJOR GENERAL HILLHOUSE: It's not something we'd
13 consider.

14 CHAIR BERNASCONI: So you're saying that this is
15 a deal killer?

16 MAJOR GENERAL HILLHOUSE: No, what I'm saying is
17 that you're going to go back and make your recommendations,
18 and you can recommend... And I'm not trying to reset, I know
19 that there's a new Council onboard now, but the way our
20 program has been scaled, we have other reasons for other
21 locations not working, which we'll explain to the Council
22 during the January 20th meeting. I don't want to take up
23 everybody's time, but trust me, we have strong reasons, and
24 we've heard some of them today, on that one location.

1 But we are flexible on everything but the
2 location, and the flexibility on the actual statuary is to
3 be determined, because we're waiting for input from you and
4 to see if we can make some adjustments and work with you.

5 So really, there's only one area out of seven
6 that we are not moving on, and there's another area that
7 we're not totally flexible on but we have flexibility, and
8 then we have major flexibility in other areas. So that's my
9 answer.

10
11 CHAIR BERNASCONI: Yeah. I'll get you there; one
12 second, George. For me, so I'm in the reverse camp. If it
13 was down in that area that I had just talked about I would
14 be a little less concerned about the human figures, or how
15 they turned out, or what the art was over there, because
16 it's not in the middle of everything, right? So when you
17 put it in the middle of everything, then you've got to
18 consider everybody's opinions and reaction to it, and when
19 it's not so centered, maybe you could get more is one of
20 the ways, I think. George.

21 COMMISSIONER HAVELKA: Another issue that we seem
22 to be skirting around is the scope, and there seems to be
23 good reason to think about the "and then syndrome" that was
24 mentioned earlier. There are plaques, and then there's a
25 sculpture, and then there's the trellis and the seating and

1 the walkway. I would just like to hear from other
2 Commission members, some of their viewpoints on all of the
3 "and thens."

4 For myself, it's an awful lot to put into... It
5 does seem to me to be kind of like the entire Civic Center
6 becomes solely a memorial to veterans as opposed to all the
7 other things that happen in this community, and need to
8 happen, and we're all part of building this community over
9 time.

10
11 So I'm wondering if we can talk a little bit
12 about the creep or scale of this as well we're talking
13 about the locations?

14 CHAIR BERNASCONI: I heard George ask the other
15 Commissioners. General Hillhouse would like to comment to
16 that. Is that good with you?

17 COMMISSIONER STONESIFER: I think that's
18 inappropriate. I think, George, you're addressing us.

19 COMMISSIONER HAVELKA: I'm addressing you guys.

20 COMMISSIONER STONESIFER: Yeah, and I think it's
21 a very good idea for us to do some responding now.

22 CHAIR BERNASCONI: General, this is our half
23 hour, so we can do with it what we please.

24 COMMISSIONER STONESIFER: I'm going to jump in
25 and follow along with George. I totally, totally, totally

1 do not want a walkway leading up to that statue, whether
2 it's there or not, no way whatsoever. I do not like any of
3 the plaques on any of the brick. There are plenty of areas
4 of mount similar brick walls and put the plaques on them,
5 just start fresh.

6 CHAIR BERNASCONI: Dawn, you got something?

7 COMMISSIONER ROSE: I'm okay with the arbor in
8 the area where the non-working fountain is. I am not in
9 support of the statue as a figure. I'm not in support of
10 the brick walkway through the grass; I don't want to lose
11 the grass. The walls, I was open to two walls being used,
12 maybe the Police Department, but I like your idea that you
13 just said, kind of like that.

14 Let's see, what else for the record? Arbor, yes,
15 redesigned to go with the current architecture. I'm not in
16 support of the statue.

17 COMMISSIONER STONESIFER: As it is, or a statue?

18 COMMISSIONER ROSE: As it is. I'm not in support
19 of a statue right now in that location at all. I can't get
20 into design. I have thoughts of something in the center
21 that maybe could work, but I'm not going to go there.
22 Bricks on the deck like within those arbor walls, or
23 outside, would be okay. I don't want a walkway. I'm not in
24 support of that, of losing any grass. And two walls with
25

1 plaques I think would be enough. I too am thinking of the
2 Civic Center and what percentage should be given to each
3 organization.

4 And of course our Town residents have to be
5 comfortable with what's happening there. Yeah, that's a
6 beginning. That's what I think.

7 CHAIR BERNASCONI: Mr. Larson handed me
8 something. Did you go out and measure this?

9 GREG LARSON: Former-Mayor Lochner and I just
10 went out and measured it.

11 CHAIR BERNASCONI: Okay, so it appears as though
12 this space that is now ivy, the redwood grove, is about 25-
13 30' deep. So between Main Street and the raised platform
14 where the... I don't want to say where the sculpture garden
15 is going, but... Thank you, the walkway with the railing that
16 led to the children's library entrance is 25-30' deep, so
17 about the same as the width of the current fountain.

18 COMMISSIONER STONESIFER: What is deep? Do you
19 mean running the width of the building, or are you running
20 from sidewalk to the building?

21 JOHN LOCHNER: Sidewalk to the building.

22 COMMISSIONER STONESIFER: The sidewalk on the
23 street to the building? Oh, okay.

1 JOHN LOCHNER: From the building, from 25' out to
2 the sidewalk.

3 (Sketch is put on the overhead.)

4 CHAIR BERNASCONI: This is Main Street up here.
5 This is the existing curved walkway. This is an existing
6 walkway that goes back over towards that walkway with the
7 railing. It didn't get moved over. They just went out and
8 measured, and so between the railing of that walkway and
9 what appears to be the edge of this walkway, the depth that
10 we're talking about is between approximately 25' and 30'.
11

12 GREG LARSON: That variance is if you include the
13 walkway or not. If you don't include the walkway and just
14 use the ivy, it's 25'.

15 CHAIR BERNASCONI: Great, so from here to here is
16 approximately 25'.

17 COMMISSIONER SPILSBURY: The circled number above
18 "sculpture garden" looks like an "8".

19 JOHN LOCHNER: It's a "T" for tree.

20 COMMISSIONER SPILSBURY: Oh, redwood... Oh, I'm
21 sorry. Oh, there you go, yeah, tree.

22 CHAIR BERNASCONI: We can redesign your drawing
23 here, Greg.

24 GREG LARSON: Now you know why I never am a judge
25 of art, because I can't do it.

1 CHAIR BERNASCONI: But there is access here, and
2 again, we're not assigning this and I hear it's non-
3 negotiable, and so I think maybe we should talk, and our
4 half hour is almost up here.

5 GREG LARSON: And just to explain, all the former
6 mayor and I did is we just chose the largest open space
7 between two trees. That's all we measured, and that's what
8 the 50-55' is. There are two trees there and that was the
9 single largest.

10 CHAIR BERNASCONI: Fifty to 55' between trees, is
11 that what you mean?

12 GREG LARSON: Correct.

13 CHAIR BERNASCONI: Approximate?

14 GREG LARSON: Yeah. It was raining, so we did it
15 fast.

16 CHAIR BERNASCONI: Okay. Yes, Dawn? We've got
17 about two more minutes on our half hour here.

18 COMMISSIONER ROSE: Okay, I just wanted to say at
19 the last meeting I think I'm the one here that I didn't
20 want to offend anybody, but what I was talking about last
21 week to have the statue was I would be okay with having the
22 arbor above and then the statue, if the Council wanted to
23 have a statue, in the lower space between the police and
24 museums. And I apologize, I wasn't thinking about garbage
25

1 being there or anything; I think that's what he... And maybe
2 that could all be redesigned.

3 But when I looked at the criteria from the
4 Council and what we should consider, some of the things
5 that were that it would be a shady area, and your group
6 mentioned quiet, reflective and all that, so I wasn't
7 thinking of one or the other, I was thinking one in
8 addition to the other, but splitting them up. Anyway, I
9 just wanted to clarify that, because I didn't want to
10 insult anybody.

11
12 CHAIR BERNASCONI: George.

13 COMMISSIONER HAVELKA: I think perhaps we should
14 also talk about the qualities that this thing is supposed
15 to have.

16 On the one hand they're giving the thoughts of
17 being meditative, quiet, thoughtful, contemplative, and on
18 the other hand it's in the center of the universe of our
19 little Civic Center, and those things are contradictory,
20 and how do we reconcile that between us? How reflective and
21 meditative? Which has dominance for us?

22 I mean I'd love to have arbors up on top. I think
23 it would be great, but I don't want to get arbors by making
24 veterans pay for arbors when we really want them to be over
25

1 here in the corner somewhere and leave our Civic Center for
2 other purposes.

3 If the dominant thing is meditative, thoughtful,
4 contemplative, that is certainly not the center of the
5 Civic Center upstairs with the fountain. What do you guys
6 think?

7 COMMISSIONER SPILSBURY: I think we shouldn't
8 even talk about the fountain, we should say the "fountain
9 area," because the fountain is gone, and it's a huge
10 fountain and what's going to be there is smaller. However,
11 what is going to make it a place where it's meditative, et
12 cetera, is the arbor. Once that arbor gets up there, then
13 it provides shade, it provides quiet, it breaks up the back
14 forty, or the what's all quiet on the western front, or
15 whatever you want to call that big, flat hunk of concrete
16 up there, it breaks it up and makes it human and it breaks
17 it up to where you can interact and have shade and seating.

18 Now, I don't see very many people up there ever,
19 because it's either too hot, or too cold, or too windy or
20 whatever, or there are skateboarders or whatever up there,
21 but there's not really people sitting there because it's
22 not comfortable. But I think that the arbor makes that...

23 That's part of the chicken and the egg with the
24 sculpture there. Once the sculpture is there and the arbor
25

1 is there, then now it is a place where it is quiet and
2 meditative, in my opinion. That's how I see it. I mean once
3 you have that arbor built, it changes the environment of
4 our court up there.

5 CHAIR BERNASCONI: Thank you.

6 COMMISSIONER HAVELKA: I'll buy that.

7 CHAIR BERNASCONI: I actually agree. I hang out
8 up there. I have business around here and I'm at the
9 library a lot, and I actually spend time up there and the
10 way it is, it is quiet. There's not a lot of activity up
11 there, so I think that you could get that there.

12 I'm going to wrap this up now because of the
13 agenda and the fairness. We've got 25 minutes left. I know
14 there are people that have to leave. Yes, Colleen?

15 COMMISSIONER WILCOX: I have been trying to speak
16 for the last half hour.

17 CHAIR BERNASCONI: I didn't realize.

18 COMMISSIONER WILCOX: I know that, and I'm in a
19 difficult place. I just asked Dawn to sit back so I could
20 catch your attention.

21 What's in my head, Sir Artist, Frank, is when I
22 looked at the memorials in towns surrounding ours, whether
23 or not we should be comparing ourselves to others, the
24 memorial that touches me the most deeply is that in

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1 Saratoga. It is a monument to the entrance of the city. It
2 contributes to the overall sense of presence and entry to
3 the city, and yet is a memorial to those who lost their
4 lives for our freedom. It is a gate, an entrance, it is a
5 portico, a cover, a shelter. It is, most important, a
6 metaphor, a symbol. It is not realistic.

7
8 So in my head is I want something far more
9 emotive than a young man sailor, a young man marine, a
10 young woman... Once we start depicting anyone, we exclude
11 everyone else. I would prefer something emotive that speaks
12 to the tremendous loss that we have all felt.

13 I would not mind an arbor in the fountain area—
14 and thank you for offering that solution—if it were
15 passable, pass-throughable, if it added to the town center
16 presence and could also be a reflection of the losses
17 experienced and a tribute to them. I believe that an arbor
18 with a statue in the middle consumes the entire space and
19 does not allow for the movement that I think is necessary
20 in that particular place. So I would not be opposed to the
21 fountain area if it were passable, throughable, in the
22 abstract and the arbor was the monument.

23
24 My second choice would probably... And when we talk
25 about "and, and, and," and I think George mentioned it as
well as one of our speakers, I feel that there are far too

1 many symbols as it's present today; too many materials, too
2 many symbols.

3 While as a bronze sculptor, I always love bronze,
4 I'm not sure that that's the most appropriate material for
5 our mid-century architecture.

6 I would not be supportive of cement or brick
7 going up to the monument if it were indeed on the upper
8 deck.

9 I think there are many other locations that I
10 could support, and rather than giving at this point a
11 second choice—I have lots of second choices—but again, I
12 think the fountain area could be wonderful if they would
13 agree to no sculpture. Thank you.

14 COMMISSIONER STONESIFER: Can I ask a question,
15 just to clarify this, Colleen?

16 CHAIR BERNASCONI: May I put you on hold for one
17 second?

18 COMMISSIONER STONESIFER: Sure.

19 CHAIR BERNASCONI: There was an expression of
20 concern from the Foundation about equal time being granted,
21 and we're running over here by about seven minutes on our
22 half an hour and I don't want to have to respond to that
23 again this week, so how do you feel? General Hillhouse, are
24
25

1 you okay with this line of conversation moving forward, and
2 can we have your blessing for continuing?

3 MAJOR GENERAL HILLHOUSE: Well, we do have a few
4 comments that we'd like to make quickly..

5 CHAIR BERNASCONI: Yeah.

6 MAJOR GENERAL HILLHOUSE: ...but we would like to
7 say a few... Speaking to Colleen, George and...

8 CHAIR BERNASCONI: I'm sorry, General Hillhouse,
9 hang on one second.

10 COMMISSIONER STONESIFER: That's okay.

11 CHAIR BERNASCONI: Please.

12 MAJOR GENERAL HILLHOUSE: Speaking to Colleen,
13 Dawn and George's comments on footprint, if you can
14 envision the plaza, no one uses the actual water feature,
15 so there's no invasion of footprint there; it's going to be
16 the same.

17
18 The trellis, the arbor, does not interfere with
19 the footprint either, because the way it's proposed is that
20 people can pass through it, they can sit down in the
21 chairs; it's just going to be providing shade and so forth.
22 So actually the memorial, the way it's proposed, does not
23 take away any footprint from the plaza, so if somebody
24 wants to have a cocktail party out there, they're going to
25

1 get just as many people, except they'll have shade, than
2 they would have if the arbor weren't there.

3 Did I miss something? I know that there was some...

4 CHAIR BERNASCONI: David, go first.

5 COMMISSIONER WILCOX: Okay, but he's referring to
6 my...

7 CLYDE HORN: I just wanted to mention one comment
8 about the...

9 CHAIR BERNASCONI: Hold on one second. I'm sorry.
10 There was a response to General Hillhouse's comments before
11 we move forward.

12 COMMISSIONER WILCOX: Only that I was assuming
13 that the trellis would go around the fountain area with no
14 fountain. I was assuming that the entire area would be
15 enhanced with the trellis minus the fountain.

16 MAJOR GENERAL HILLHOUSE: I understand. The
17 physical fountain, we've been told by our engineers,
18 probably don't want to take that away, because it could
19 destroy the infrastructure and so forth of the building.
20 But that's, again, you know, I'm not an engineer, but I do
21 understand what you said.

22 CHAIR BERNASCONI: Let me check that out. Have
23 you ever done a feasibility study on just getting the
24 fountain out?

1 GREG LARSON: I wouldn't be surprised if we have.
2 I don't know the answer. We'll provide that as part of
3 Christina's next Staff Report.

4 COMMISSIONER STONESIFER: Personally, I can't
5 imagine that the weight of a sculpture that's been
6 proposed, added to the fountain, wouldn't be more harmful
7 than taking the fountain out. What Colleen is talking
8 about, if I understand correctly, is that it will be a
9 level platform, which will increase the usefulness of it
10 for not just this organization but all the rest of the
11 organizations, which we anticipate a bigger increase in the
12 next few weeks with the museum move.

14 CHAIR BERNASCONI: Colleen, did you want to
15 respond? Are you okay?

16 GREG LARSON: Or John and I can go up and do some
17 measurements.

18 CHAIR BERNASCONI: If you don't mind, can you
19 just break out your jackhammer and start tearing into that
20 thing?

21 CLYDE HORN: I just wanted to make one response
22 to the discussion that keeps coming up about quiet,
23 contemplative location.

24 We've really looked at that. That was certainly
25 in my first feelings and opinions and statements regarding

1 that, but the larger picture is that we want voices and we
2 want children and we want the Town up there, and I think
3 that you can have both. You can have the arbors that kind
4 of set a stage for that, but you can also have kids
5 playing, and people walking, and laughter that are
6 certainly not there right now. So we're open to
7 socialization and movement and sound.

8
9 CHAIR BERNASCONI: Great. I'm going to really now
10 move this to planning for our next session. We've got a
11 little more than 15 minutes and I want to make good use of
12 our time here for next week.

13 It had been proposed late in the game that maybe
14 we could stay a little longer than originally planned
15 today, and I'm feeling a little bit like we could use more
16 time. This conversation is actually going in the right
17 direction to some degree right now. It may not be going in
18 your favor exactly, but I think it's going in the right
19 direction for what we need to be able to do, which is make
20 our recommendations.

21 COMMISSIONER STONESIFER: Yes, but after 6:00
22 o'clock we're losing two Commissioners.

23 CHAIR BERNASCONI: No, we're going to adjourn at
24 6:00 o'clock today.

25 COMMISSIONER STONESIFER: Okay, good. Yeah.
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1 CHAIR BERNASCONI: So I'd like to look forward to
2 next week. There are a couple of things on the calendar for
3 the Commission next week.

4 One is that we have our regular monthly meeting
5 scheduled for 4:00pm on Wednesday, and I don't know the
6 date without looking at a calendar.

7 CHRISTINA GILMORE: December 17th.

8 CHAIR BERNASCONI: December 17th at 4:00pm, so
9 that's an opportunity where the Arts and Culture Commission
10 is going to be convening to discuss, amongst other things,
11 possibly also some of what's been discussed here about the
12 Veterans Memorial.
13

14 CHRISTINA GILMORE: May I interject, Mr. Chair?

15 CHAIR BERNASCONI: Yes.

16 CHRISTINA GILMORE: The meeting on the 17th,
17 you're correct, is part of your regular meeting schedule,
18 and the agenda that will be published tomorrow for the
19 Commission does not include Veterans Memorial discussions;
20 it's to discuss several other items of regular business
21 that this Commission needs to attend to, primarily the
22 community grant funding process that this Commission weighs
23 in on for the Council budget for fiscal year 2015.
24

25 CHAIR BERNASCONI: Great. So the Veterans
Memorial is not on the agenda for the 17th currently. Okay,

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1 so I'm going to put it before the Commission right now that
2 we have a couple of options. I'm not a huge fan of meetings
3 and extending more time, and I know that this has already
4 taken a lot of everyone's time, so I'm sensitive to that.

5 But we're already planning to get together on the
6 17th and we're already planning to get together on the 18th.
7 Could we get another hour or two in addition to what we've
8 already got scheduled? We've got three hours scheduled next
9 week: one hour on the 17th and two hours on the 18th. Is the
10 Commission open to the idea that we add another hour or two
11 to the existing three hours that we've already got
12 scheduled? I can do this, right?

14 CHRISTINA GILMORE: Yeah.

15 COMMISSIONER STONESIFER: Wait a minute, Brian.
16 That, or I think that everybody on the Commission is wound
17 up over what we're discussing right now, and to switch
18 gears on the 17th, can't that be postponed and the 17th
19 be...address this issue? Can we change that?

20 CHAIR BERNASCONI: I believe that there are
21 agenda items that are being addressed on the 17th that are
22 actually time sensitive agenda matters.

24 CHRISTINA GILMORE: That's correct.

25 CHAIR BERNASCONI: I haven't seen the agenda, but
I remember we were talking about it, and I can't remember,

1 but there are other things coming in the month of January
2 that we actually do need to discuss.

3 COMMISSIONER STONESIFER: Okay.

4 CHAIR BERNASCONI: But instead of meeting from
5 4:00 to 5:00, we could meet from 4:00 to 6:00, and we could
6 tack on an hour and an agenda item to devote an hour to
7 this. I can do that.

8 We could also potentially add an hour or two to
9 the two hours that we've already got scheduled. I know that
10 I can do it, and I'm willing. I have the energy to do this,
11 if we wanted to put an extra hour, hour-and-a-half, two
12 hours onto the back half of our already scheduled Thursday
13 evening. So I wanted to check with you guys to see what are
14 our thoughts on that.

15 COMMISSIONER STONESIFER: I think adding an hour
16 to the Wednesday meeting is a great idea; just make it from
17 4:00 to 6:00.

18 CHRISTINA GILMORE: Mr. Chair, if I can add some
19 additional information that might help with this decision.
20 The Wednesday meeting is currently scheduled and the
21 Commission's regular meetings are based in the library
22 conference room. The Thursday meeting is scheduled in the
23 chambers, so it would be easier to add time onto the
24 Thursday meeting, because we do have the space to
25

1 accommodate any overflow crowd. The Wednesday meeting may
2 be difficult for us to find another large space to
3 accommodate anyone else who wanted to attend.

4 CHAIR BERNASCONI: Fair enough, and I may say to
5 the Foundation, you guys have already heard everything that
6 we're going to be talking about. It's going to be more of
7 the same. Really, the truth is out, and so I don't know
8 that everybody necessarily would need to join us on
9 Wednesday. I invite you, and legally you're allowed to come
10 and join us, but I just want time to do this and reconcile
11 Tom's opinions about location with my opinions and his
12 opinions, because we've got to get together.
13

14 Yes, Colleen.

15 COMMISSIONER WILCOX: My thought is seven hours
16 wouldn't be enough if we don't structure ourselves to be
17 able to put forth some recommendations. I don't exactly
18 know what that looks like. I am willing to work with you or
19 Staff, or have Staff and you work together, to come up with
20 a format, whether it's location, statue, where
21 recommendations can be made and a vote can be taken, and
22 that way I think the Council could then see is this a
23 unanimous vote on our part or is this something we're a
24 little split on, to give them some flexibility as well.
25

1 I think they know what the Foundation is willing
2 to move on, and I'm grateful that they made that
3 presentation to us, so I think it does give us room to
4 discuss, but we need categories or areas, and again, I'll
5 be happy to help.

6 I think that way we can spend 15 minutes before
7 our next meeting, or during our next meeting, and decide do
8 we want to modify those at all, and then we can move forth
9 with votes.

10
11 CHAIR BERNASCONI: I think that's a great idea,
12 Colleen. I am in full support of that. I think we are at
13 the point in this conversation where we need to start
14 structuring how this recommendation is going to be made and
15 how it's going to be presented to the Council, so I'm in a
16 hundred percent agreement with you. I'm proposing that we
17 allot a little bit more time to be able to do so.

18 COMMISSIONER WILCOX: I'm not unopposed to that,
19 if we have structure.

20 CHAIR BERNASCONI: I'm not hearing opposition to
21 an extra hour on Wednesday. Well, so let me hear you guys.
22 How about both? We don't have to use it if we don't need
23 it, but what if we put an extra hour on Wednesday and an
24 extra hour on Thursday? Now am I overextending?
25

1 CHRISTINA GILMORE: No, you're not overextending.
2 I just would like to offer some recommendations. I think it
3 sounds like the consensus of the Commission is that the
4 Commission would need more time to go through all of the
5 categories and areas to formulate their recommendations,
6 and Staff supports that. Staff would just recommend that
7 that extra hour be added on Thursday.

8 CHAIR BERNASCONI: Why?

9
10 CHRISTINA GILMORE: Because this space is booked;
11 it's been regularly noticed for members of the public and
12 the Veterans Foundation and I think it would be easier to
13 accommodate anyone who wanted to attend the meeting.

14 CHAIR BERNASCONI: Christina, thank you very
15 much. I appreciate that. Part of my recommendation for
16 Wednesday is exactly for that every reason, that maybe we
17 can get something done, because we can be in a smaller room
18 and really start to put this together amongst ourselves.
19 I'm not trying to exclude anybody, and it's everybody's
20 legal right to be there, but I don't necessarily think that
21 we need every single voice in the room for the entire time.
22 We could use a little bit of time to discuss this, and I
23 don't think it's against the law that we extend it for an
24 hour, because everybody's going to know about it, and if
25 they all show up and we're overflowing, well, we'll have to

1 figure that out, but maybe we can work with the Foundation
2 to come to a happy decision about how many people actually
3 are in attendance with all the legal (inaudible).

4 ROBERT SCHULTZ: Chair?

5 COMMISSIONER WILCOX: May I make a motion?

6 ROBERT SCHULTZ: Chair, I have to step in now,
7 because your conversation and where it's going, I
8 absolutely will have to be adamant that you do not hold it
9 on Wednesday, because you're stating that the reason why
10 you want to have it in that room is try to exclude people,
11 try to keep down the attendance.
12

13 CHAIR BERNASCONI: No, that's not what I'm
14 stating.

15 ROBERT SCHULTZ: Well, that's what it's coming
16 across as.

17 CHAIR BERNASCONI: No.

18 ROBERT SCHULTZ: So I would be adamant that you
19 do not hold it on Wednesday and you do it Thursday. You can
20 add time on Thursday; you can hold another special meeting
21 where this room is avail, but that room probably only holds
22 30 to 40 people and we're over that right here.

23 CHRISTINA GILMORE: It would be 12.

24 ROBERT SCHULTZ: Twelve.

25 CHAIR BERNASCONI: Okay.

1 COMMISSIONER WILCOX: Could I make a
2 recommendation?

3 ROBERT SCHULTZ: So I'd rather us stay away from
4 that conversation; it will do nothing but create more
5 controversy for an item that we don't want to have.

6 CHAIR BERNASCONI: Fair enough.

7 ROBERT SCHULTZ: Thursday we can add an hour on,
8 and like I said, on Thursday you're welcome to set another
9 special meeting before your next one in January...

10 CHRISTINA GILMORE: January 8th.

11 ROBERT SCHULTZ: ...if you can all agree on another
12 date between December 18th and January if you don't get
13 enough business done.

14 CHAIR BERNASCONI: Colleen?

15 COMMISSIONER WILCOX: I would like to make a
16 motion that we extend our meeting time from 4:00 to 7:00 on
17 next Thursday's meeting, and that prior to that time the
18 Sub-Chair, the Chair of Subcommittee, and Staff decide upon
19 a twosome to see if a possible scaffolding of decisions
20 could be made.

21 COMMISSIONER HAVELKA: I'll second that motion.

22 COMMISSIONER STONESIFER: Can you explain that a
23 little more, Colleen? In other words, am I interpreting
24 this correctly? You want a printed list of decisions that
25

1 need to be made so that we can come to the meeting and
2 actually make a vote on every one of these items?

3 COMMISSIONER WILCOX: At least decision areas. I
4 have no idea what that's going to look like, but to the
5 extent that it can be culled so that we are not randomly
6 discussing scope, materials, sidewalk, location, that we
7 can begin to focus our attention, come to consensus, have a
8 vote, a sequence and a series of votes.

9
10 COMMISSIONER STONESIFER: And you're willing to
11 participate in organizing this structure? I think you know
12 what you're doing.

13 COMMISSIONER WILCOX: I leave that to the
14 decision of Staff and the Chair of the Subcommittee.

15 CHAIR BERNASCONI: I'm a little concerned about
16 leaving that decision to Staff, for similar reasons that it
17 puts Staff in a bit of a precarious position of looking as
18 though they were somehow influencing the direction of the
19 Commission's recommendation.

20 COMMISSIONER WILCOX: Well, if you leave it just
21 to the Commission, then I ask that you take it to Staff for
22 suggestions, input, or approval, because they can guide us
23 in that way.

24
25 CHRISTINA GILMORE: Mr. Chair, if I may?

CHAIR BERNASCONI: Yes.

1 CHRISTINA GILMORE: What Commissioner Wilcox is
2 asking for I think Staff can provide without appearing to
3 influence any of your decisions. It would simply be a
4 matrix with all of the elements that the Foundation has
5 proposed, and the presentation that they gave today, in
6 addition to the location options that you've talked about
7 already in the last two meetings, and then the other issues
8 that were identified by the Council. So we would simply
9 just put together a matrix that would be on a sheet that
10 would be easy for everyone to review, and you can take them
11 in order or out of order, but it would be helpful I think
12 it sounds like to drive down to the decision making.

14 CHAIR BERNASCONI: Great. I'd like to check with
15 somebody or everybody from the Foundation on that idea,
16 because I'm sensitive to the idea that this process is a
17 shared process.

18 MAJOR GENERAL HILLHOUSE: I agree. The Foundation
19 agrees.

20 CHAIR BERNASCONI: Would the Foundation like to
21 have a representative in attendance for that...

22 MAJOR GENERAL HILLHOUSE: Why don't I give you a
23 wait out and we'll get back to you tomorrow. We'll get
24 together, but possibly.

25 CHAIR BERNASCONI: Okay.

1 MAJOR GENERAL HILLHOUSE: I think it's important
2 for you, the Commission, to get together and talk about it,
3 and with the Brown Act...

4 CHAIR BERNASCONI: Well, we can't get together
5 and talk about it.

6 MAJOR GENERAL HILLHOUSE: Yeah.

7 CHAIR BERNASCONI: This has been one of our
8 major... Two people can?

9 GREG LARSON: The Chair and a designee of the
10 Chair could be the ones that review this.

11 CHAIR BERNASCONI: Could it be two designees of
12 the Chair?

13 GREG LARSON: That becomes a... Or it could be not
14 the Chair and two designees.

15 CHAIR BERNASCONI: It could be two designees and
16 not the Chair?

17 GREG LARSON: Correct. It could be two members of
18 the Commission.

19 CHAIR BERNASCONI: I want to make sure. Yeah, I
20 don't have to be that person. I have defaulted to being
21 that person, but I want to make sure everybody knows that
22 I'm not coveting that position.

23 Great, you'll get back to us on that, but as far
24 as the Foundation is concerned, getting together to put

1 that matrix together and including Staff is an acceptable
2 method for outlining how we're going to proceed?

3 MAJOR GENERAL HILLHOUSE: Yes.

4 CHAIR BERNASCONI: Great. Thank you, General
5 Hillhouse. There's a motion on the floor. I would like to,
6 if I could, amend that motion and see if everybody is
7 willing to add an hour-and-a-half to our next meeting.
8 Whether we need it or not, I don't know, but if we had it
9 and we needed it, it's better than not having it.

10 COMMISSIONER WILCOX: I will accept that revision
11 as the motion maker; I have to accept that. What I
12 understand is that at that appointed hour if the Chair and
13 Vice-Chair feel that an extension is necessary, it can be
14 made and vote of the group, so I would rather not
15 anticipate that it will go three-and-a-half hours, but
16 rather know that there is the possibility to do so.

17 CHAIR BERNASCONI: Then I would need sort of a
18 less formal agreement from the rest of the Commission that
19 they're available, because people have lives after these
20 meetings and they all need to rush off, like tonight, and I
21 want to be sensitive to that as well. It is the holiday
22 season. How are people feeling about this?

23 COMMISSIONER STONESIFER: I feel that if we can
24 get what Colleen wants accomplished, we can get a lot done

1 in the next meeting. I don't think we're going to need to
2 worry about that, so I agree with her in not wanting to
3 include it in our motion.

4 COMMISSIONER ROSE: Me, too.

5 COMMISSIONER SPILSBURY: I also.

6 COMMISSIONER HAVELKA: Yup.

7 CHAIR BERNASCONI: There's a motion on the floor,
8 and a second. Colleen, can you restate the motion, please?
9

10 COMMISSIONER WILCOX: So can we eliminate all
11 previous attempts at a motion?

12 CHRISTINA GILMORE: Yes.

13 COMMISSIONER WILCOX: And say I move that our
14 next scheduled meeting with the Veterans Foundation be
15 extended till 7:00 o'clock with the understanding that a
16 subcommittee will form a matrix by which motion decisions
17 and motions can be made. I'm not sure it's a sentence.

18 COMMISSIONER HAVELKA: I'll second that.

19 ROBERT SCHULTZ: And the only addition would be
20 that if you could put in that motion who the subcommittee
21 would be, then you'd be set, and the only thing that's
22 undecided... Or it could be a second motion.

23 COMMISSIONER WILCOX: Could I pass? He needs to
24 make that decision.
25

CHAIR BERNASCONI: Okay.

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1 GREG LARSON: To be designated by the Chair.

2 CHAIR BERNASCONI: So we have a motion and a
3 second. All those in favor? Any opposed? Motion carries.

4 We are just a couple minutes here before 6:00.
5 I'd like to offer that to the Foundation first. If you guys
6 have something that you would like to bring to the
7 conversation, please do.

8 MAJOR GENERAL HILLHOUSE: We're good.

9 CHAIR BERNASCONI: You guys are good.

10 MAJOR GENERAL HILLHOUSE: Thank you.

11 CHAIR BERNASCONI: Okay. Anybody from the
12 Commission? I will adjourn. Thank you all very much.
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